

NEOCONSERVATISM IN THE SCIENCE-FICTION CINEMA: THE REPRESENTATION OF NEOCONSERVATISM IN *DEEP BLUE SEA* (1999)

Nuray Hilal TUĞAN

Dr. Lecturer, Başkent University, nhtugan@baskent.edu.tr
ORCID Number: 0000-0002-9184-6241

Received: 28.11.2017

Accepted: 19.03.2018

ABSTRACT

Cinema, a very important medium for ideological production, realizes this production through representation. Behind every item in the cinema framework is a preference for representation. Likewise in the cinematic phase, ideology is also expressed through representations. In other words, it is constituted by indispensable and undeniable contribution to representation of the building elements related to social institutions and values, gender roles and individual existence. Science-fiction cinema is one of the most representative of the ideological orientations of power. The dynamics of representation that science-fiction cinema has included are particularly suited to the psychological principles of neoconservatism and are therefore one of the most important media in which conservatism can be represented. The theme of this work is the analysis of *Deep Blue Sea*. Taking into account the neoconservative potential of the science fiction film, the neoconservative elements in *Deep Blue Sea* movie were revealed using the genre film criticism and the method of ideological film criticism, in the result that *Deep Blue Sea* represented the cultural expression of the new conservative view from the narrative to the visual representation.

Keywords: Science-fiction movie, neoconservatism, genre cinema, genre criticism, ideological film analysis.

BİLİM-KURGU SİNEMASINDA YENİ MUHAFAZAKÂRLIK: *MAVİ KORKU* (1999) FİLMİNDE YENİ MUHAFAZAKÂRLIK TEMSİLİ

ÖZ

İdeolojik üretim açısından çok önemli bir araç olan sinema, bu üretimi temsil aracılığı ile gerçekleştirmektedir. Sinema çerçevesi içerisinde yer alan her öğenin arkasında, temsil biçimine ilişkin bir tercih bulunmaktadır. Aynı şekilde sinemasal evrende ideoloji de temsiller üzerinden ifadesini bulmaktadır. Diğer bir ifadeyle toplumsal kurum ve değerlerle, cinsiyet rolleriyle, bireysel mevcudiyetle ilgili yapıtaşları temsilin vazgeçilemez ve yadsınamaz katkısıyla oluşturulmaktadır. Bilim-kurgu sineması iktidarın ideolojik yönelimlerinin en çok temsil edildiği türlerden biridir. Bilim-kurgu sinemasının içerdiği temsil dinamiklerini yeni muhafazakârlığın psikolojik ilkelerine özel bir uygunluk taşımaktadır ve bu nedenle, muhafazakârlığın temsil olanağı bulunduğu en önemli mecralardan biri konumundadır. Bu çalışmanın konusunu bilim-kurgu sinemasında yeni muhafazakârlık açısından 1999 tarihli *Mavi Korku* filminin çözümlenmesi oluşturmaktadır. Bilim kurgu türünün içerdiği yeni muhafazakârlık potansiyel dikkate alınarak, *Mavi Korku* filmindeki yeni muhafazakârlık öğeler tür filmi ve ideolojik film eleştirisi yöntemi kullanılarak ortaya çıkartılmış ve sonuç olarak *Mavi Korku* filminin anlatı yapısından görsel betimlemesine (ikonografi) kadar, yeni muhafazakârlık görüşün kültürel dışavurumunu temsil ettiği sonucuna varılmıştır.

Anahtar Kelimeler: Bilim-kurgu sineması, yeni muhafazakârlık, tür sineması, türsel eleştiri, ideolojik film eleştirisi.

INTRODUCTION

From the beginning of the cinema to the present day, science fiction cinema is at the forefront of the film genres that have been able to protect their existence as a genre and have strengthened their presence in every period (Batur, 1998: 11). Films categorized in various forms such as sci-fi, horror, musical and western in the history of cinema choose the ways of metaphorical narration in accordance with the historical and social conditions they have created and advocate the *status quo* and constitute a psychological basis for the continuation of *status quo*. From this point of view, science fiction cinema is one of the most influential forms of film that reflect the dreams, fears, ideology and paranoia of the United States. Therefore, the science fiction movie depends on its success in reflecting the American ideology, preserving its popularity and vitality throughout its history as old as the birth of the cinema. As Roloff and Seeblen (1995: 7) have stated, cinema, as one of the most important art products of technology, has become only a system-approved mission with the hegemony of the US monopolies in this area in the last fifteen years. Science fiction films appeal to collective subconscious fears. It is easier for governments to manipulate society by pushing society into the future anxiety. For this reason, the influence of the anxiety and fear that the system creates on the society becomes more evident.

In cinema, the origins of science fiction films are based on science fiction literature, which has a long history. Developed in the 19th century, this type of literature is about scientific inventions and developments that have come to fruition in the past or in the future, and that go beyond what is known today. First science fiction films have also appeared with the transfer of novels from science fiction writers such as Jules Verne and H. G. Wells. Science fiction films have been started to be made in the cinema from the beginning of 1900's. George Melies (adapted from the novel Jules Verne's *Fly to the Moon*) follows Zerka, Tourneur, Abel Gance's films. The science fiction genre has tried to transfer the world created by these literary works into words into the cinema. For this reason, the history of science fiction cinema has faced the danger of being a superficial reflection of literary science fiction, only a filmistic display, a superficial reflection of literature. Therefore, at least in the beginning, science fiction in the cinema seems to be based on the design, dream, speculation and vision produced by Science fiction novels (Roloff and Seeblen, 1995: 127-128).

When the science fiction literature is examined, it seems to be based on travel literature. Travel literature is a type of literature prevalent at the beginning of the Age of Enlightenment. Just as the philosophy of the Age of Enlightenment is reflected in the travel and adventure literature of legitimizing attempts to enlighten the mind, then the same philosophical interpretations will be dealt with in the form of science fiction. The fundamental mistakes and problems that the philosophy of enlightenment and the philosophy of colonialism that can not be considered separately can be found first in science fiction literature and then in science fiction cinema. With the development of the sci-fi class, which has a symbolic and metaphysical fear, the mythical things that the philosophy of enlightenment aims to lift from the middle have all returned; because science fiction, which only needs superpowers at a level that can be found in myths, makes mythological heroes who protect the people and the world against the "other" in a wide spectrum (Batur 1998: 12).

The negative reflection of the philosophy of enlightenment in the science fiction genre has also given itself a solid place in the conservative mind. From this point of view, the conservatism of the 18th century. it can be stated that it emerged as a reaction against the utopian state concept which is desired to be created by the rational thoughts of the philosophy of enlightenment and especially against the French Revolution.

According to Ryan and Kellner (1997: 376), one of the areas where the victory of conservatism has been the most profoundly known of science-fiction films, due to the fact that the representation dynamics it contains are particularly suited to the psychological principles of neo-conservatism. As mentioned above, conservatism is born as a reaction to the philosophy of enlightenment and the lifestyles that this philosophy influences. The conservative potential of science fiction genre in this respect clearly demonstrates its attitude towards philosophy of enlightenment.

Basic Features of Science-Fiction Cinema

Science fiction has been a genre of film that reflects the fear, worry and philosophy that dominated the period since its inception. The themes of science fiction, which has its own narrative technique, are usually extraordinary inventions, technology, innovations, discoveries, mysterious events. The introduction of the mysterious and inexplicable and finally the theme of negation brings the driving force of science fiction cinema to the stage. Odysee, who has forgotten his starting point, purpose and destination, is one of the main themes of the science fiction genre (Oskey, 1981: 18, Roloff and Seebler, 1995: 35). When it is divided into ten-year periods, it seems that the topics and themes that this subject is dealing with vary. For example; while the first science fiction films reflected technological admiration, when it came to the 1950s, this fascination turned into fear. But in spite of all these changes, there are three basic themes that the science fiction class deals with, and the changing themes:

a. Tecnofobia: Batur (1998: 12-13) points out the technological fears in science fiction films as follows, expressing that the fears against the development of technology are frequently handled among the subjects of science fiction cinema.

- The leader of the totalitarian structure has to put the world into a structure that can be controlled by technology.
- The irresponsible use of science by the inept scientists.

Technology woe capture machines, humanity, and the entire social system established by humans.

- Technology is the ultimate means of ending humanity by causing massive massacres of a device.

b. Dystopia: The subjects of science fiction cinema are mostly in the near and distant future. There is a generally pessimistic atmosphere in this genre's stories which are set in the future. It is in chaos because of the destruction brought on by future technology in the cinematic phase created by the science fiction genre. Such science fiction films are called dystopia.

It can be said that films related to the future are the least sensitive to contemporary social problems. This kind, presumed to be located farthest from the contemporary world, forms some of the most favorable grounds to represent this world's work with certainty. Future fantasies can be considered as a way of enclosing the moment in quotes (Ryan and Kellner, 1997: 390).

Dystopians generally reflect the fears of the present moment in the future, and the themes often encode worries that characterize the crisis. It is a nuclear war anticipation danger and the concerns about how life will develop after this war, such as the dimensions of the desire for violence within the human being after the world turns into an uninhabitable place after a nuclear war, often come out in dystopic films. In the 1950s, people had to face the fact that they were threatening the planet they had been living with, creating great panic and fear in society. They are reflected in the science fiction films of the period that will be experienced after the nuclear threat and nuclear war. Until the end of the Cold War, this nuclear war threat and fear has always been on the agenda (Kellner, 2014: 392).

c. *Utopia*: Utopia is a concrete political design in general sense, and its purpose is; contributing to the passing of the imagined social order at the theoretical and political level. Utopia is an impossible method of separating social sciences from political demands. In historical context, utopia can also be described as a socio-political design, a project that has been tried to pass on to life with pre-science (artistic specific) tools as far as it is scientific, and is a goal other than to become a practice after a scientific theory (Roloff and Seeblen, 1995: 92). (It would be useful to note, however, that the concept of utopia in science fiction is unrelated to this historical concept). Especially in science fiction films such as the *Terminator* and the *Mad Max* series, the basic argument is that before the level of progress of human beings reaches a certain stage, the social development has collapsed and the rest have to reestablish the whole social life. This basic motif was first handled in science fiction literature and then found itself in science fiction cinema.

d. *Mad Scientist*: The theme of the mad scientist, one of the most important themes that contributed to the development of the science-fiction cinema, first appeared in silent cinema. This scientist, identified by the term "mad scientist" It is the type of ill-informed. These evil, mad scientists are bringing humanity to many perils. The mad scientist type will be one of the indispensable genre characters for both horror and science fiction cinema (Roloff and Seeblen, 1995: 382-385). In the films that deal with the "mad scientist" motif, in general, the scientist who is the subject of the story starts to think positively about his work, is interested in unknown and tries to explore it. However, this positive thought becomes a nightmare and threatens the established order of the society, the laws of nature and what is in force. In general, the nature of the "mad scientist" films is the work of a utopian scientist who seeks to capture power and management. However, the mad scientist who continues to work outside the control of the system can never achieve its purpose. The scientist, who keeps working without the control of the given system, attempts to capture the world and prepares for his own extinction and is usually destroyed by the "monster" he created (Batur, 1998: 25).

Sci-Fi Cinema and Neoconservatism

Oskay (1996: 176) states that science fiction is a species that speaks instead of masses. Films included in this genre; it is necessary to reflect the changes in world politics that affect the lives of the masses, whether they are in their own prism.

In the 1950s and after, science fiction cinema has the most brilliant period. In the early 1950s, it was possible to explain the great "explosion" of this genre in US and Britain by the effects of the Second World War (Roloff and Seeblen, 1995: 209). This date coincides with the beginning of the neoconservative revival. In this period, the world was divided into two big blocs and the danger of a nuclear war led to a great fear in the whole world, especially in American society, that the world would disappear in a situation where this danger was real. This fear soon turned into a conservative revival in society and a hatred of communism, the other part of the bloc. These developments in society are reflected in science fiction cinema as a cultural manifestation. The aliens in the "alien invasion" films from popular themes of this period have become representations of the communists in the science fiction genre, where Americans think they will occupy the countries of the Americans.

Most of the science fiction films of the feast of the nineteenth century were loaded with the mission of reflecting the inward socio-psychological oppression of the cold war atmosphere to an outward-facing war carried out according to border laws (Roloff and Seeblen, 1995: 211). The danger of war is seen as one of the most effective means of keeping society together by neoconservative governments and reviving traditional conservative values. Thus, space wars became one of the most used science fiction themes in this period (Zillioğlu, 1986: 53).

In the 1960s, the fear of the destruction of life after nuclear war was the most spectacular of popular science fiction. Stanley Kubrick's *Dr. Strangelove*, François Trauffaut's *Fahrenheit 451*, The series of *The Apes of Monkeys* that emerged at the end of the 45s, 60s exemplifies these films (Dorsay and Gürkan, 1982: 53). The end of the sixties, at the beginning of the seventies, atomic risk did not fall from the public agenda; but now more indirectly dangerous than in the past, rather than a punishment of God, as a result of the mismanagement of the mechanisms of control and use were perceived as disgrace. In short, the years until the end of the Sixties and the end of the Seventies marked the years when neoconservatism had the greatest opportunity to be represented in science fiction cinema. From then on, with the influence of 68 generations until the seventies and eighties, leftist politics began to find itself frequently in both politics of states and in movies. When it came to the eighties, the neoconservative opinion began to gain strength in America and succeeded in placing Reagan in the chair of the presidency. In the same period people compared many new terms in science fiction films: humanoid; half human-half robot, android, humanoid. Such definitions now point to a new phase in which technology and science collaborate (Douglas and Kellner, 1997: 376-380). The rapid scientific and social changes that have taken place in this period have caused many new horrors to arise. Fears arising from such changes have begun to take place in science-fiction films. One of the most widespread concerns is that the technologically advanced creatures with human characteristics are the living fear that the

creatures will take over the world and bring the end of humanity. The main source of these worries and fears is the neoconservative view, the reaction of human nature through technology, and the resistance of science to the challenge of traditional values.

In the late nineties and early twentieth years, the neoconservatism rallied in America and continued to influence the content of science fiction films, although it seemed to have lost the effect of neoconservatism at the end of the 90s. One of the areas in which the victory of conservatism has been the most deeply known of them is the science fiction films, because the representational dynamics they incorporate have particular relevance to the psychological principles of neo-conservatism (Douglas and Kellner, 1997: 376).

Some of the science fiction films have metaphorically describing the Atomic Age, and some of them indirectly describing the Cold War and McCarthy era. These correspond to the periods of tension in society. From this point of view, it appears that science fiction films reflect the scientific side and the hopes and anticipations that people can not express their disbeliefs against the existing society and the world, their suspicions and their fears, their fictional side, and the expectations that people can reach in contemporary life, for a better life, but clearly and without fear. (Oskay, 1996: 176). Similar films taken during the same period have played an important role by addressing the importance of traditional moral values in eliminating the fears created by rapid technological developments in society. Modern science-fiction cinema claims that the traditional values that the neoconservatism advocates are the most important solution for preserving the changing social structures and at the same time for reconstruction.

Analysis of Deep Blue Sea (1998) Movie

The main trends used in the evaluation of genre films in the cinema are the result of critical approaches. For this reason, each of the approaches that will form the basis for the formation of a genre critique, points to a different quality of film genres and contributes to another way of improving the understanding of each genre films (Özden, 1998: 111-112). In this context, criticism of ideological film was used together with the analysis of *Deep Blue Sea* as well as genre criticism.

Cultural Expression

The genre films are the artworks performed by the directors; but because of their popularity their genre films have a balance between the collective concerns of the society as well as the personal concerns of the director; the traces of a cultural expression show themselves in these films. The need for cultural expression is finding a way for them to blend in with the expression of directors (Özden, 1998: 113).

Concepts such as fear of technology, cautious approach to scientific development, and scientific ethics presented in the *Deep Blue Sea* movie reveal the neoconservative philosophical background of film. Science Fiction cinema has great potential as a kind of film in terms of reflecting the conditions of American society and the ideology of the society to the cinema scene. The neoconservatism, as mentioned earlier, has gained

strength in America, and the people who grew up in this regard have long seized power in America. Thus, it can be argued that the ruling government's neoconservative opinion has the opportunity to represent itself in cinema films, especially in science-fiction cinema, and that the cultural expression of society has the possibility to express such genre movies in this way. The end of the nineties (the film was released) is a period in which developments in genetics are discussed all over the world and whether the creation of copy human beings is contrary to ethics is a period of intense agenda of what might be the consequences of genetic modification on living organisms. All these discussions are the debates that constitute the sub-structure of the moral posture of *the Deep Blue Sea*. The answers to these questions vary according to different opinions. The liberal view that thinks that science should proceed no matter what the circumstances, argues that there is no objection to playing with genes, nor is it necessary for the development of mankind. On the other side, the neoconservative view argues that playing with genes is contrary to scientific ethics, and even more importantly, it should not be done as a rebellion against the priority of creation of God and religion.

In the film, Russell Franklin, general manager of Chimera, which provides financial support to the scientific project, is killed by the shark. It is in this way that companies are punished through film to support their scientific work to make Money. Populist fears in the nineties have been directed at the power of big corporations just as they are in the mid-seventies. People's fears of big companies and the anxieties about scientific developments are the film mechanisms that enable them to be seduced by the figures (scientist and company manager) who represent fear in the film. Moreover, the penalization of scientists who do not care about ethics in the narrative reflects the view of conservative views scientific and technological developments accordingly.

From a conservative point of view, technology represents the dominance of nature, mechanism against spontaneity, liberty, representation of singularity instead of analogy, democratic equilibrium rather than hierarchy derived from homogeneity, symbolic superiority of equality principle to freedom principle (Ryan and Kellner, 1997: 380). After the first shark attack in the *Deep Blue Sea* movie, the team members who started fighting comes to themselves with the warnings of Franklin and decides not to fight and cooperate. However, one of the most important views of conservative thinking is the singular differentiation that is revealed in the film by Carter, the shark carer, who stands out in the group and assumes leadership. Neoconservatism does not neglect to bring forward the superiority of the individual, while advocating the unity and integrity of the group.

Narrative Structure

Christian Metz (1986: 91) suggests that the traditional cinema hides itself as a narrative, not as a discourse, but as a narrative, masking its discursive structure and masking itself in the form of a narrative. Therefore, the rhetoric underlying the narration (in other words ideology) that is to be revealed when examining the story structure of genre film. The use of ideological criticism while examining the *Deep Blue Sea* film is due to the need to uncover the discourse. The characteristics of the narrative structure of the film are put forward by

using Thomas Schatz's model and the discursive qualities of this structure are revealed by ideological criticism. Schatz (1981: 30, akt. Özden, 2004: 244) categorizes narrative structure as: Establishment of genetic society with dramatic conflicts inherent in nature through various narrative and iconographic clues. Animation: animating these conflicts through the actions and attitudes of the character community of the species. Strengthening: the conflict is intensified by traditional situations and dramatic encounters until it reaches a crisis dimension. The solution: a solution to the crisis in a way that eliminates physical and / or ideological danger and thus celebrates a well-organized society in a certain time.

This narrative structure provides a critical framework that can be applied to all film genres. This narrative model is structured as follows in the Blue horror film:

Organization: In this section, movie characters are introduced. First, the shark carer Carter is introduced. Carter emerges as the main hero of film, yet he rescued a group of young sharks from the attack on the first scene. In the later parts of film, Carter is also responsible for bringing together the main characters of film. After Carter, the head of the group of scientists. Susan McAlester and Chimera general manager Russell Franklin are introduced. In the scene on which Susan is introduced, the research topic and purpose is to put forward: making a drug that can cure Alzheimer. Russell Franklin refuses to pay more for research and wants the research to be completed first. Later, Aquatica, the center where experiments were conducted, and other scientists working at the center; biologist Janice Higgins, Jim Whitlock and Scoggs, as well as the center's cook and tower attendant are introduced. The end of the establishment phase ends with the beginning of the experiment. But before that, a basic and first conflict that can be included in the animation phase is revealed: Carter's concern about the wildness of sharks and his threat to be expelled when he tells Susan.

Animation of conflicts: When the experimental phase finally comes, the conflicts become more pronounced. Because the experiment results in a great activity and the shark breaks the arm of one of the scientists. Carter tries to kill the shark, but Susan stops it. Here, the conflicts underlying the film are revealed through the characters: Animal / Human, Nature / Human, Crazy Scientist / Hero, Nature / Technology, Ethical Appropriateness, Unity / Corruption. Here, nature is represented by the angry sharks played by their genes, and the technology is represented by the techniques used by the scientist. After the bad results of the experiment, the team starts fighting and the conflicts reach the results that will prevent the team from getting rid of it. As a result of the speech of Russell's group union, the team comes to mind and decides to act together. It is stated that the essence of this speech is not the nature of the people who have fallen into danger, but that the disagreements between them will be killed and that the obstacles have passed from unity to cooperation.

Intensification: At this stage, the sharks are brutally attacking the team and the team spends a lot of effort to get rid of this danger. Team members must be quicker, brighter and brutal to get rid of sharks. For this, the priest first burns the shark attacking him, kills him, and then Susan lets the other shark strike the water by blowing the electric wire. By the way, only three people survived the shark attack. Janice, Russell and Scoggs

were killed. Carter, Susan and the priest succeeded in climbing to the surface of the center by collaborating and trusting each other. But a last shark is still alive and waiting to kill them.

Solution: When they are on the surface of the center, the priest is attacked by the shark, but only by sinking the volume in the sight of the fish, heavily wounded. The shark tries to escape by overcoming the titanium wires surrounding the center. Carter and Susan need to prevent the fish from escaping and kill him. But while Susan is trying to make Carter's job easier for him to catch his shark, she is murdered by her own created monster, sharing the destiny of every mad scientist. The shark is killed by priest. As a result, the priest and Carter, two of the most innocent and trustworthy people living or working in Aqatica, succeed in surviving. As the first person to recognize danger, Carter is rewarded by God. The return of the workers for the new shift reinforces the liberation of the two heroes. So the events begin with the departure of the guards and end with the advent. At the end of the narrative, the first survivor of the events in the center, the liberation of the priest is in conformity with the neoconservative structure of film. The killing of the priest and the murder of a scientist who opposes the rules of God reveals that the neoconservative ideology with strong traditions and devout devotion, is represented through the genre of characters in the film.

Characters

Genre movie characters are of interest to film critics as items that serve to embody and enhance the conflicts of genre films. Cultural expression will not be possible without a group of characters consisting of the characters possessed by the structures of genre movies (Özden, 1998: 131). Therefore, it is necessary to treat the genre characters in *Deep Blue Sea* film as elements embodied in cultural expression.

Deep Blue Sea movie is based on the mad scientist theme, which is one of the most important themes of science fiction cinema, as mentioned before. From this point of view, one of the characters that have important functions is the one who plays the mad scientist Susan Mc Alester and other scientists. Then comes Carter, a shark caregiver. The other important character of film is the priest who is also a cook at the center. A crazy scientist is a scientist who does experiments using technology and does not hesitate to do so without thinking about the consequences of his experiments. In movies that deal with the mad scientist motif, in general, the subject-matter scientist-Susan McAlester and his team here-begins to think positively, is interested, and tries to explore it. However, this positive thought, turning into a nightmare, begins to threaten the established order of society, the laws of nature, and what is in effect ... In the modern world, the existence of the person, beginning to be surrounded by technology, is under a double threat in the figure of "mas scientist". This double threats are technology and mad scientist (Batur, 1998: 25).

The mad scientist figure in *Deep Blue Sea* movie, Dr. Susan McAlester is experimenting with sharks to develop a drug against Alzheimer, a very useful goal initially for humanity. However, in order for the experiment to be successful, the brains of sharks need to grow more. For this, she changes the genes of the sharks contrary to scientific ethic. This change causes the sharks to become more violent and become smarter than a normal

shark. Russell surprises when he sees 8-foot shark and says "God is creating what" and Jim Whitlock, another mad scientist figure in the film, answers that "It's Us, Not God". Atheism is accompanied with American cinema's mad scientist (Roloff and Seebler, 1995: 160). And ultimately, their disbelief is punished with death.

In the film, a powerful white, "cool" American hero Carter, takes a stand against a scientist figurine who ignored ethical rules. The science fiction film tries to emphasize that the idea of enlightenment has ended with the mythical heroes, and that the gothic has once again become sovereign. The heroic figure is becoming one of the most important representations of the American conservatism. This hero is a typical "all-American-hero" (white, anglo-saxon, protestant / white, anglo-saxon, protestant); who always know what to do and do not hesitate in their actions and initiatives. (Roloff and Seebler, 1995: 52).

The priest, who is one of the two characters who survived the end of the narrative, is the filmistic representation of the basic tendencies of the neoconservative think. Modernization destroys traditions and thus creates ambiguity. In the uncertainty environment, a social reaction is also emerging to lead the society. Particularly, moral depression is being researched and researched towards continuing social rules (Graf, 1996: 140-141). Therefore, religious revival emerged with conservative revival and technological developments became one of the most important developments that led to religious revival.

Religious revival was born as a reaction to the shaking of belief in knowledge, the shaking of trust in man, and the consequences of non-human capitalism. In a broader sense, historically, Americans are generally religious people, and political institutions and values are in the 18th century. It seems to be shaped by Protestant culture (Yılmaz, 2003: 143). These religious and conservative tendencies in society seem to be buried in genre films that are products of cultural manifestation. In this context, the religious tendencies of the American people are embodied by the priesthood character in *Deep Blue Sea*. At the end of the film, the escape of the priest shows that moral values (ethics) shaped by religious beliefs can survive despite the negativities created by science, and the killing of a scientist represents the shaking of belief in knowledge.

Iconography

The cinema spectator first recognizes the genre by its visual indicators. In this sense, iconography accelerates the understanding of the phenomenon and saving up in narrative. In general, all the items in a film, including objects, places, decorations, costumes, star actors, types, and short films in the film frame can be visual indicators (Güçhan, 1999: 127). When *Deep Blue Sea* movie is evaluated from the point of view of these visual description elements, it seems that the setting is the most important iconographic feature. The "trapped and isolated space" feature is first used in science fiction novel, then science fiction cinema. The narrative in the film passes in that kind of space.

In the film, all of the events are out of a single scene-this scene passes through the company of Chimera-Aquatica, in the center of the sea, and in the ocean surrounding the center. It is only accessible from the sea and the air here. Therefore, it is located in an area far away from the aid that might come in the event of

danger. The laboratory section of the center is under water. On the surface, there is a tower that provides communication with the outside world, steel walkways and elevator access that provide pass to the bottom. After the stage in which the experiment is carried out, the tower, which provides connection to the outside world, is shattered by the shark's pulling helicopters there for help. Thus, the connection of the film characters with the outside world is completely broken. The laboratory where the experiments of the scientist's are continuing is one of the most used, iconic places of science fiction films that process the mad scientist theme. The laboratory used in *Deep Blue Fear* is a very modern space, equipped with the latest innovations in technology. However, this lab will be made unavailable by sharks.

Another noteworthy iconographic feature is the white lab coat that scientists wear in the sci-fi films that process the mad scientist's theme, and are often seen in the first half of the film in the *Deep Blue Sea* movie. Before and after the experiment, scientists use these lab coats; but after the experiment the crew wear diver clothes to remove these aprons and not freeze in the sea cold.

The sharks have become one of the icons of horror films since *Jaws*, directed by Steven Spielberg in 1975. In the *Deep Blue Sea* movie, sharks are used as an element of fear because it is a science fiction film that contains horror items. The sharks in the film are 8-meter-long mako sharks. Apart from all these visual descriptions, the priest also has an important place as an icon in the film. In the final of the story, the priest survives the shark attack with the cross on his neck and succeeds in surviving. Thus, as a religious icon, the crucifix embodies the moral vision of film by eliminating the modified sharks that are genetic constructs that are visual representations of scientific developments in the field of genetics.

Conclusion and Discussion

The film genres are areas of debate that the community reflects on its own. This is the reason why different movie genres attract more attention at different times, or that certain themes appear more often in certain periods in certain movie genres. Movie genres are areas of expression that society has come to face with itself. Social values, thoughts, anxieties, judgments, emotions, transformations, and similar items come out in an open or implicit way in front of the spectator in the genre and allow the production of filmistic narratives that express them (Özden, 1998: 113). The neoconservatism, which has risen since the 1950s and seized power in the United States in the '80s, undoubtedly has the opportunity to express itself in Hollywood-made genre films. The Democratic Party was in power in the process, when *Deep Blue Sea* was released in 1998. Sci-fi films such as *Deep Blue Sea*, *Armageddon*, *Starship Troopers* that were shot in succession at that time reflect the conservatism potential in American society and the worries about the management of a democratic party power. Therefore, the release time of *Deep Blue Sea* movie has a special significance, because it reflects an attitude that predicts that the Republican Party would be in power. As a matter of fact, this attitude which was revealed in closed form in the film has been reinforced by the Republican Party's coming to power in 2001. When addressed in this context, films are part of a broader cultural system that keeps social institutions alive by guiding the psychological postures that lay the groundwork for the building of social reality in one form or

another, what the world is and what it should be (Kellner and Ryan, 1997: 38) . Cinema is a very important tool in terms of ideological production; because ideological production and cinema are closely linked to the concept of "representation". Behind each item we see in cinema, there is a preference for representation. In the same way, ideology also finds expression on representations. In other words, building elements related to social institutions and values, gender roles, personal existence are created by indispensable and undeniable contribution of representation. Therefore, cinema can contribute to the reproduction of the judge ideological reality by choosing the forms of representation that support the ideology, and it can also aim to undermine the dominant ideological structure through alternative representations. Popular genres of Hollywood movies that are not considered by critics are also the possibility of self-expression in this respect, even if the political opinion and tendencies of American society are implicit; in other words, a means of cultural expression, where it has the possibility of "representation". The killing of the scientist by the shark, but aliving of priest in the final is one of the characteristics that reveals the patriarchal attitude of the neo-conservatism of the surviving narrative. Moreover, the fact that Susan McAlister, the head of the group of scientists, is a woman and killed by a shark represents a strong traditional tendency for the "conservative" to oppose the feminist movements "violently". It will not be possible to realize a cultural expression without a group of characters, which we can call "the character store" consisting of the characters possessed by the narrative structures (Özden, 1998: 131). In the *Deep Blue Sea* movie, the characters whose characteristics are expressed above function as a means of embodying the philanthropic cultural expression or, in other words, the moral and neo-conservative point of view to scientific development. The film is has conflicts such as people-animals, scientist-priests, which have neo conservative characteristics. Contradictions that determine the fear of technology-science of conservative ideology according to Kellner and Ryan (1997: 384) are antagonisms such as man-technology, mind-emotion, culture-nature, and the basic conflicts that are clearly seen in *Deep Blue Sea* are exactly the same.

REFERENCES

- Batur, Y. (1998). *Bilim-Kurgu Sinemasında Şiddet ve İdeoloji*, Ankara: Kitle Yayınları.
- Dorsay, A. ve Gürkan, T. (1982). *Sinema Ansiklopedisi*, İstanbul: Remzi Yayınevi.
- Graf, F.W. (1996). Protestan Kökdendinciliği ve Liberal Hukuk Devleti, *Köktendincilik ve Çoğulculuk*, Ed:Coşkun San, Ankara.
- Gülseren, G. (1999). *Tür Sineması, Görüntü ve İdeoloji*. Eskişehir: Anadolu Üniversitesi İletişim Bilimleri Fakültesi Yayınları.
- Kellner, D. (2014). *Sinema Savaşları*. Çev. Gural Koca. İstanbul: Metis Yayınları.
- Metz, C. (1986). *Sinemada Anlam Yaratma Üzerine Denemeler*. Çev. Oğuz Adanır, İzmir: DEGSF.
- Roloff, B. ve Seebler G. (1995). *Ütopik Sinema*. Çev.Veysel Atayman. İstanbul: Alan Yayıncılık.
- Ryan, M. ve Kellner, D. (1997). *Politik Kamera*. (Çev: Elif Özsayar). İstanbul: Ayrıntı Yayınları.
- Schatz, T. (1981). *Hollywood Genres*. Philadelphia Temple University Press.
- Oskay, Ü. (1996). *Çağdaş Fantazy*. İstanbul: Der Yayınları.

Özden, Z. (1998). *Film Eleştirisi Film Eleştirisinde Temel Yaklaşımlar ve Tür Filmi Eleştirisi*. İmge Kitabevi Yayınları.

Yılmaz, A. (2003). *Çağdaş Siyasal Akımlar*. Ankara: Vadi Yayınları.

Zıllıoğlu, Z. M. (1986). *Sinematografik Bilim Kurgu*. Eskişehir: Anadolu Üniversitesi Yayınları.